

## SMALLEY'S ANALYSIS OF SHOE TRADE IS ADOPTED NATIONALLY

George H. Smalley, fair price commissioner for Arizona, has received word from the department of justice that his method of analyzing the shoe trade has been adopted and all states urged to use it. In sending out copies of Smalley's report to all fair-price commissioners in the United States the attorney general states that the method used furnishes "satisfactory conclusions as to profit margins."

Smalley's method goes to the bottom of the situation, giving statistical data for the past four years, with replacement percentages of value and margins of profit, together with overhead and net margins. It is shown in this report that full replacement value, if added to the stock in hand, would create an inflation of what dealers regard as reasonable and satisfactory margins to the extent of about \$2 for each pair of shoes the dealer pays the factory \$10 for.

All shoe dealers in Tucson cooperated with Smalley in arriving at a satisfactory basis of averaging, which does away with full replacement value. A report on men's and women's clothes is being prepared under the same method of analysis. An increase of 200 per cent in the prices dealers in shoes have to pay factories since 1916 is used to illustrate the injustice of allowing full replacement value.

Mme. Jeanne Tovote, who for the past two years has resided in Venice, Cal., has recently returned to Arizona to make her permanent home here. She lived for a number of years at Bisbee and later at Tucson, and is the widow of a prominent Arizona geologist and mining engineer, who met death early in June of last year at the hands of Yaqui Indians in northern Mexico while conducting a geological survey there for a Tucson mining company.

At present the guest of Mrs. Thomas E. Campbell, Mme. Tovote is planning to secure a residence here, and already she has begun the work of organizing classes in French. A native of France, she is eminently fitted for giving instruction in French because of her excellent education in the schools of the university city of Lausanne, in French Switzerland, and her later experience of several years' teaching in the Berlitz schools of languages in several European cities. She is a graduate of the Gymnase de la Ville de Lausanne.

Mme. Tovote may be found at the reading rooms of the Young Women's Christian association at 127 North Central avenue from 4 to 6 o'clock each afternoon of this week, where she will answer inquiries and give information regarding the French classes. She is prepared to instruct in conversation and French literature for beginners as well as for advanced pupils.

## Captain of First Floating Barroom



MIAMI—Captain B. Gardner will sail the City of Miami, America's first floating barroom. The ship will ply between Miami, Fla., and Havana, Cuba, for the benefit of thirsty folk who would seek wet solace. The boat is now being overhauled and when completed will have a big barroom on the top deck with dumb waiters, brass rails, etc.

The Carnegie corporation of New York has announced its purpose to give \$5,000,000 for the use of the National Academy of Sciences and the National Research Council.

Kenosha, Wis., recently had a \$15,000 fire that was started by water. The water leaked on lime and a dry partition was soon ablaze.

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## AROUND THE CLOCK WITH DEMPSEY

### CHAMPION BATTLES WITH POWDER PUFF AND GREASE PAINT

By Dean Snyder

LOS ANGELES.—The clock ticks faster for Jack Dempsey right now than it ever did before.

All the things he does in a single day would make a dictionary.

At 9 a. m. he ceases to be Jack Dempsey the fighter, to become "Daredevil Jack" of the movies.

The serial which he is making at the Hollywood studio calls for 15 episodes—a total of 30,000 feet of film.

Dempsey and Jack Kearns, his manager, say they'll get \$500,000 in real, not stage money, as their share of the picture. That ought to make Charlie Chaplin turn green with envy.

In ordinary life Jack is fairly good looking. But after he gets through applying the plastic putty and the powder puff—makin' up—he's "stage" handsome.

"Darn this putty anyway. It doesn't stick worth nothin' after doin' road-work with my face all sweaty," mused the champion as he battled with his new implements of movie stardom.

Remember that slightly turned-up nose Dempsey had when he made Willard's seconds toss in a gory towel last July?

A pug nose is good enough for the champion and all that for every-day life, but for picture purposes a straight one like Wally Reid's is much more exciting, according to the testimony of feminine cash customers at the movie shows.

So that's what Dempsey has had to do—plaster on a putty nose. His big hands do it neatly. In spare time he practices new holds with the putty and paint.

"It pays to look the best you can when workin' in pictures," he confided. "I ain't proud but I'm goin' to do this stuff right and put it over."

Also recall the heavy eyebrows that use to meet over the champs' nose sort of friendly like. Well, they're strangers now. That is they don't meet above his nose like they "uster."



Here are two excellent reasons why Jack Dempsey likes motion picture work and their names are Rosemary Thelby and Ruth Roland.

"Looks better on celluloid," said the champion as he disappeared in a cloud of pink-colored powder.

"I've got the old confidence and there ain't no director or camera man who can scare me," he chirped.

After the makeup the day's work is easy. He doesn't try to act but he does do what his director tells him—the same thing—in the movies.

When I visited the studio and made the rounds with the fighter-actor he was making a dash from the scene of a fight to catch a train. He ap-

propriated a racing boat and burned a trail along the boulevard to the railway station.

He missed the train—one of those movie thrillers, you know.

One has no idea of how a movie is made. It's all made up of little snatches here and there.

They chase him with the camera and he chases it. "Oughta be here tomorrow," said Jack. "After missin' the train I put the old boat along beside her—clippin' it 60 miles an hour. Oh boy! Watch

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